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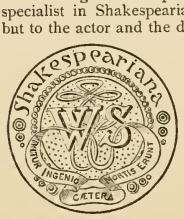

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KING JOHN.

SHAKESPEARE wrote ten English historical Plays, in eight of which the historical connection is preserved; namely, *Richard II, 1* and *2 Henry IV, Henry V, 1* and *2 Henry VI,* and *Richard III,* which includes the reigns of Edward IV and Edward V, and ends with the death of Richard, and the proclamation of Henry, Earl of Richmond, as King. After Richard is slain by Richmond, Lord Stanley says to the latter:

> Courageous Richmond, well hast thou acquit thee.
> Lo, here, this long-usurped royalty,
> From the dead temples of this bloody wretch,
> Have I pluck'd off, to grace thy brows withal,
> Wear it, enjoy it, and make much of it.

With the accession of Richmond, as Henry VII, ended the Wars of the Roses. Henry's reign is passed over by the dramatist, as wanting, perhaps, in dramatic interest.

The next, and the last in historical order, is the play of *Henry VIII,* in the conclusion of which, Cranmer, Archbishop of Canterbury, in a long speech, at the baptism of the Princess Elizabeth, prophesies the prosperity, and happiness, and glory of her reign. The play is thus brought down quite as near to the poet's own time as was perhaps permissible.

The break in the series of the historical plays between the earliest, *King John,* and *Richard II,* is partly supplied by some events of the interval which are referred to in the play of *Henry V.*

King John and *Henry VIII* may be regarded, as Schlegel remarks, as the Prologue and the Epilogue to the other eight. *King John* strikes the key-note of the whole series, that key-note being, *nationality.* And Shakespeare wrote these historical plays at a period in

English history when the sense of nationality was deeper than it had ever been before, or, perhaps, has ever been since; and when the national genius had reached its greatest intensity, as is sufficiently shown by the wonderful literary products of the period alone. Shakespeare appeared at the most favorable time in England's history, at the most favorable time, indeed, of the world's history, for the production of a great drama. It is questionable whether there will ever again come a time as favorable.

King John was first printed, so far as is known, in the Folio of 1623. It was composed in 1595 or 1596. There was an earlier play, entitled '*The Troublesome Raigne of John King of England*, with the discovery of King Richard Cordelions base son (vulgarly named The Bastard Fawconbridge): also the death of King John at Swinstead Abbey, London, 1591.'

The play was reprinted in 1611, with 'Written by W. Sh.,' on the title-page, and again in 1622, with 'Written by W. Shakespeare' on the title-page. Its author is not known. Pope supposed it to be the work of Rowley; but there are no grounds for such supposition. When it was first printed, in 1591, Shakespeare was 27 years of age, and had not yet come into notice. But in 1611, when the play was re-printed, his plays were in great demand, both on the stage and in print; and the bookseller, it may be supposed, in order to help the sale, slyly put 'written by W. Sh.' on the title-page, and the bookseller who got out the next edition, in 1622, took advantage of this, and filled out the name.

Dr. Ingleby, in his *Shakespeare, the Man and the Book*, Part 2, p. 190, says that Shakespeare's *King John* 'is the result of *filling in a skeleton* taken from the *Troublesome Reigne*, some of the infilling being but a recast or revision of the old phraseology.' This does not give a fair idea of the relation of Shakespeare's play to the old play. It is more correct to say that Shakespeare went to the old play for his history, instead of going to Holinshed's Chronicles, whence it appears he derived most of his knowledge of English and Scottish history. The whole life and spirit of his *King John* was original with himself.

The old play was written in the service of the Reformation, the reign of *King John* affording abundance of material, when moulded by a strong partisan spirit (which the author, whoever he was, certainly had), for emphasizing what he regarded as the evils of papal rule, and its antagonism to a vital nationality. Its violent partisan spirit, though entirely inconsistent with a true artistic spirit, and its appeals to the vulgar antagonisms of the groundlings, must have secured for it a great popularity at the time when it first appeared. Of this violent partisan spirit there is not a trace in Shakespeare's play.

In the old play, the ransacking of the monasteries by Faulconbridge, is brought dramatically forward, and the scene in which it is presented is the most scurrilous in the play. Philip enters leading a friar, and ordering him to show where the Abbot's treasure lies. The poor friar, after some pathetic entreaties, shows Philip the Abbot's chest,

> That wanteth not a thousand pound
> In silver and in gold.

Philip commands, 'Break up the coffer, Friar.' The Friar does his bidding, and fair Alice, the nun, is found in the chest, who prays Philip to spare the friar, adding that

> If money be the means of this,
> I know an ancient nun,
> That hath a hoard these seven years,
> Did never see the sun.

A not very elegant colloquy follows, which ends with Philip's ordering the nun to show him to the other chest.

> *Nun.* Fair sir, within this press, of plate and money is
> The value of a thousand marks, and other things by gis,
> Let us alone, and take it all, 'tis yours, sir, now you know it.

Philip orders the friar to pick the lock. The result is that Friar Lawrence is found within. Another not very elegant colloquy follows. The nun cries *peccavi, parce me.* A friar entreats Philip,

Absolve, sir, for charity,
She would be reconciled.

Phil. And so I shall; sirs, bind them fast,
This is their absolution,
Go hang them up for hurting them
(i. e., against hurting them),
Haste them to execution.

Then the poor friar Lawrence interposes a speech, interlarded with very bad Latin. He concludes:

Exaudi me, Domine, sivis me parce
Dabo pecuniam, si habeo veniam.
To go and fetch it, I will dispatch it,
A hundred pounds sterling, for my life's sparing.

Now, for all this dramatization of the ransacking of the monasteries of which I've given the merest outline, Shakespeare substituted four lines of *statement* only. Cardinal Pandulph, the Pope's legate, in his speech counselling the Dauphin to invade England, says:

The bastard Faulconbridge
Is now in England, ransacking the church,
Offending charity.

[III, iv, 171.]

And later the Bastard enters to King John, and, to the King's inquiry; 'Now, what says the world to your proceedings,' replies,

How I have sped among the clergymen,
The sums I have collected shall express.

[IV, ii, 141.]

I must give one other example of Shakespeare's suppression of the anti-Romish spirit, as it is exhibited in the old play. In the old play, the repast of the King, in the garden of Swinstead abbey, and his poisoning by a monk, with the connivance of his abbot, are dramatized. The monk tasting the King's drink, with the historic cry of 'Wassell,' dies, remarking aside, 'If the inwards of a toad be a compound of any proof—why, so: it works.' The Bastard stabs the abbot, and the king dies after some long and very strongly anti-papal speeches in which he prophesies that out of his loins shall spring a kingly branch

whose arms shall reach unto the gates of Rome, and with his feet tread down the strumpet's pride, that sits upon the chair of Babylon.

There's nothing of all this in Shakespeare's play. The poisoning of the King is simply *told* by Hubert to the Bastard. To the Bastard's inquiry, 'What's the news?' Hubert replies,

> The King I fear is poisoned by a monk ;
> I left him almost speechless, and broke out
> To acquaint you with this evil, that you might
> The better arm you to the sudden time,
> Than if you had at leisure known of this.
>
> [V, vi, 23.]

In the next scene, in which the King dies, he utters not a word against the papacy.

The fierce partisan spirit of the old play, has no place in Shakespeare's. Shakespeare's play is filled throughout with the spirit of Elizabethan England's defiance to the foreigner and the Pope—but to the Pope *as* a foreign power, rather than on religious grounds. That's the point to be observed. It is a national, patriotic, not a religious spirit, or rather not a religion which informs his play. He understood too well the true function of dramatic art, to make religion, whether Roman Catholic, or Protestant, or any other, the *informing* spirit of his drama.

The speech of Faulconbridge which concludes the play, voices the spirit of the whole:

> This England never did, nor never shall,
> Lie at the proud foot of a conquer,
> But when it first did help to wound itself.
> Now these her princes are come home again,
> Come the three corners of the world in arms,
> And we shall shock them. Nought shall make us rue,
> If England to itself do rest but true.

This speech pronounced on the stage, as it no doubt was, within seven or eight years after the destruction of the Spanish Armada, must have produced a powerful effect, intense, as was then, the sense of nationality. And what a temptation Shakespeare must have resisted, to inform his play with a partisan spirit!

Commentators have gone to *King John* for proof that Shakespeare was a Protestant. It might be shown, by other plays, with as much certainty, that he was a good Catholic. But it cannot be shown that he was either one or the other. He was too great an artist to obtrude his own personal religious belief. One thing I am quite sure of, that he was in spirit a true Christian—so true a Christian that he was perfectly tolerant.

I have said that Shakespeare went to *The Troublesome Raigne* for his history, in the composition of *King John,* and not to Holinshed's Chronicles. His play turns on what is entirely unhistorical; or, if not entirely unhistorical, on what went for nothing with John's barons, namely, the defect of his title to the crown, and the exclusion of the rightful heir, his elder brother Geffrey's son, Arthur, and the supposed murder of that son, in order to maintain his usurped power.

Shakespeare's opening scenes must always receive special attention in studying the dramatic action of his Plays, as in them the keynote of the whole action is usually and distinctly struck.

In the first forty-three lines of *King John,* the entire action of the play is presented in germ.

We have seen that the play on its political side, quite ignores the facts of history. So, on the personal side, there is an ignoring to a greater or less degree, of the characters, as represented by history, of some of the dramatis personæ; and this is especially so in the case of Constance and Arthur, who must be estimated independently of history, and almost as purely fictitious. We must not inquire of history what manner of woman Constance was—we must consider exclusively what she is in the play. And the same may be said of Arthur. Again as I read the play, I see a purpose, throughout, to intensify the injustice, and crime, and baseness of John's usurpation, through the characters given to Constance and Arthur. Elinor says of Constance,

> What now, my son! have I not ever said
> How that ambitious Constance would not cease,
> Till she had kindled France and all the world,
> Upon the right and party of her son?
>
> [I, i, 31–34.]

And when King John says to King Philip of France,

> Alack ! thou dost usurp authority,

and Philip replies,

> Excuse, it is to beat usurping down,

Elinor interposes,

> Who is it thou dost call usurper, France ?

To which Constance replies,

> Let *me* make answer,—thy usurping son.

And then Elinor flings at her charges of adultery and guilty ambition, which she knows to be false:

> Out, insolent ! thy bastard shall be king.
> That thou mayst be a queen and check the world !
> [II, i, 117-123.]

These words have, I think, misled many commentators; and they have made ambition the ruling motive of Constance.

It is not safe to take the opinions which hostile characters in Shakespeare's Plays, and sometimes characters which are not hostile, are made to express of each other, as opinions which must go for anything in our estimation of the characters; quite as unsafe as it sometimes is in real life to judge of people by what we hear others say of them. In Shakespeare's Plays, what characters say, must often be taken as representing themselves rather than others. This is especially true in the case of Elinor. We don't learn what others are from what she says of them; we certainly don't learn what manner of woman Constance really is; but we learn a great deal of what *she* is.

I shall endeavor to show, in my lectures on the tragedy of *Macbeth*, that even what Lady Macbeth says of her husband, in the speech she utters, after reading his letter informing her of his having been saluted by the witches, 'Hail, king that shalt be,' indicates a wrong estimate of him, and that that wrong estimate she herself is made aware of, further on in the play. She gets new knowledge of him after he has 'done the deed,' and become King. But upon this speech of Lady Macbeth, much false interpretation of Macbeth's character has been

based; and much false interpretation has been reflected from it upon herself. But I do not mean, of course, to say that we must never take the opinions of other characters into our estimates of particular characters; for Shakespeare often makes the speeches of other characters reveal a character as distinctly as it is revealed by what that character says and does in his or her own person. Such speeches emphasize it, so to speak. This is especially the case in *The Winter's Tale*, where our estimation of the noble Hermione is deepened by the opinions expressed of her by all about the Court. What I would say, is, that we must be careful, and not make hasty inferences from the speeches of other characters, in regard to any particular character, and must test the trustworthiness of those speeches by what that particular character is made to say and do.

To continue this digression a little further: when we apply this rule to Macbeth, I think we must come to the conclusion, after tracing his career from beginning to end, that he was *not* as, Lady Macbeth represents him, 'too full o' the milk of human kindness to catch the nearest way;' that he was *not* 'without the illness which should attend ambition;' that what he 'would highly,' he would *not* 'holily,' if it were necessary; that he *would* 'play false,' as well as 'wrongly win.' And that Lady Macbeth discovered her mistake, in regard to the real character of her husband, is afterwards made as clear as her own words and acts can make it; and, in consequence of that discovery, remorse, which had been held in abeyance while her ambition, which was *chiefly* for him was predominant, got full sway, and she sank under it. Shakespeare knew that '*Nemo repente fuit turpissimus*,' and he knew, too, that wives sometimes overestimate, and sometimes underestimate their husbands, just as they do now.

Every careful reader of *King John* must not, I am assured, take Elinor's accusations as at all representing the poet's dramatic purpose in Constance. The old Elinor is the political genius and guide of her son John, 'an Ate, stirring him to blood and strife,' as Chatillon describes her in the play (II, i, 63), and we must not look for the truth from *her*, in regard to Constance, whom she charges with seeking the throne for her son, only with the ambitious design of herself ruling and

kindling all the world. But what Constance says of Elinor (II, i, 174—190), we can take as the truth in regard to the old queen mother.

What Ulrici says of Constance and Arthur borders on the absurd. I don't find in this German critic much evidence of insight into Shakespeare's dramatic purposes, though he has ranked high as a Shakespearian critic. This is what he says, and all that he says:

> As to the fortunes of Constance and Arthur, although they are primarily but an episode in the life and character of John [that is not correct, for they constitute an inseparable part of the main action], yet it is with great significance that they *appear to be thus interwoven* with the history of the state. The instruction they furnish forms a pendant to the general lesson of the piece; for they teach us [Ulrici's interest is always directed to the didactic, in a play, rather than to the dramatic action], for they teach us that nothing in history more invariably meets its due punishment than *weakness and passion—those hereditary failings of the female character.* Women ought not to interfere in history, for history demands action, and for that they are constitutionally disqualified.

It's a pity Ulrici could not have had a John Ruskin to teach him what he sets forth, somewhat strongly, to be sure, in his *Sesame and Lilies,* in regard to Shakespeare's heroines. Ulrici goes on:

> The haste and impatience with which Constance labors to *establish* her son's rights . . . justly involves him as well as herself in ruin. Arthur, therefore, although preserved by the compassion of Hubert, must nevertheless perish. Had his mother but had the prudence to wait until he himself could have asserted his own rights by his own arm, and *when alone he could have possessed a perfect title,* he could have gained for himself and her what lawfully belonged to them.

Constance labors, he says, to *establish* her son's rights. But the play throughout *assumes* that those rights *are* established; and the point upon which the whole play turns is, that her son has been unjustly deprived of them. In history, Arthur's rights were not established, and John was not regarded by his disaffected barons in the light of a usurper, but of a tyrant. But the critic of Shakespeare's play has nothing to do with authentic history; he has to do with the play, in itself considered. What are the poet's postulates and assumptions, is the question to be asked. Ulrici repeats the same mistake further on in the passage I have quoted: if Arthur's mother

had had the good sense to wait until he himself could have asserted his own rights by his own arm, *and when alone he could have possessed a perfect title*, etc.

Such criticism as that is on a level with Gustav Rümelin's on *Romeo and Juliet*, in his *Shakespearestudien*, which I may cite here as, along with Ulrici's on *King John*, a good specimen of a species of criticism which interests itself in everything in a play of Shakespeare, except its own independent dramatic vitality.

Rümelin says:

> Why does not Juliet simply confess that she is married already, and confront the consequences with the heroism of her love? Why does she not flee? She comes and goes unhindered, and even the Friar's plan accomplished no more than that instead of starting for Mantua from her father's house, she would have to start from the neighboring churchyard. Why does she not feign sickness? Why is not Paris induced to withdraw by being informed that Juliet is already wedded to another? Why does not the pious Father fall back upon the obvious excuse that as a Christain priest he would not marry a woman while her first husband was still living?

Verily, there is not evident in such criticism, 'that God-given power vouchsafed to us Germans alone before all other nations,' to use Professor Lemcke's expression, in his boastful assertion of the superiority of German Shakespearian criticism to all other in the world.

These, it is true, are not, by any means, fair specimens of German criticism. Yet, we must remember, that Ulrici has ranked high among Shakespearian critics in Germany, and that his *Ueber Shakespeare's dramatische Kunst u. sein Verhältniss zu Calderon u. Goethe*, first published in Halle, in 1839, was held, and is still held, in high estimation.

Of Constance, Gervinus says:

> *Ambition* spurred by maternal love, maternal love goaded by ambition and womanly *vanity*, these form the distinguishing features of this character, features out of which, from the adversity of fate, that *raging passion* is developed, which at last shatters the soul and body of the *frail* woman.

Further on he speaks of 'her *coarse* outbursts against Elinor;' and represents her as 'the female counterpart to Richard II, who

imperious in prosperity, was speedily lost in adversity;' 'she plays with her sorrow in *witty* words and similes;' 'the *violent-natured* woman bursts forth with scornful hatred against Austria, after he has become faithless.'

Is this the Constance as she is understood by the simply sympathetic reader, with no critical theories to maintain? I think not.

The play, let me repeat, turns upon the usurpation of John and the consequent murder of Arthur, the rightful heir. The usurpation is *assumed*—the validity of Arthur's title to the crown is *assumed*, and this assumption on the part of the dramatist must not be lost sight of, authentic history to the contrary notwithstanding. It cannot then be said that Constance is ambitious for the crown, either for her son's sake or for her own sake. What she claims and contends for, and agonizes for, is her son's rights, of which he has been basely deprived. Even the mother queen Elinor, is made, as we have seen, to express to John her sense of the usurpation, in the opening scene, after Chatillon, the ambassador from Philip of France, has gone from the royal presence. What she afterwards says to Constance, should go for nothing in the case. She says what she does as a matter of course.

Faulconbridge adheres firmly to John throughout the play; but he is made to reveal, very distinctly, in his speeches, his secret sense of the injustice done to Arthur. He knows that John is a usurper; he knows that he is compounded of baseness, injustice, and treachery; but so long as he has possession of the throne, whether that possession be just or unjust, he is to him the impersonation of the state, to whom loyalty is due.

Shakespeare, it is evident, made Faulconbridge voice the feelings of the English people, *in his own time*, against foreign interference in church and state. The speeches in which he gives expression to the 'self-dependent life and self-sufficing strength inherent in the nation,' must have been particularly agreeable to the audiences at the Globe Theatre, the attempt made but seven or eight years before, by the then richest and mightiest of European powers, to invade England and impose upon her the Roman Catholic religion, having resulted in one of the most disastrous defeats in all history.

To return to Constance and Arthur: Constance appears only in II, i, and III, i, and iv. Arthur appears in II, i, III, i, ii, and iii, and IV, i, and iii. If we read these scenes we shall see, I think, that Shakespeare's dramatic purpose in Constance was to exhibit *outraged maternal affection*, independently of ambition on her part. For her to show personal ambition for the crown, would mar the artistic symmetry and the whole moral tone of the play. We shall see that there is not a single speech of hers which indicates directly or by implication, any personal ambition. She is 'oppressed with wrongs' done to her beloved Arthur, whom the poet, in the service of his art, represents as possessing all those charms of person and all those qualities of mind and heart which intensify a mother's affection and devotion.

In comparing Shakespeare's Arthur with the Arthur of the old play, we can easily see the dramatic purpose which determined the poet in making him what he does. And Augustine Skottowe well remarks, 'The maternal distress of Constance in the old play, is clamorous and passionate, vindictive and contumelious. The hand of Shakespeare tempered her rage into vehemence, attuned her clamour to eloquence, and modulated her coarse vindictiveness into a deep sense of gross injuries and undeserved misfortunes.'

From the accounts we have of Mrs. Siddons's impersonation of Constance, it appears that she made strong-willed ambition her ruling motive, rather than maternal affection. The impersonation, in the last generation, by Miss Helen Faucit, now Lady Martin, the wife of Sir Theodore Martin, the biographer of the Prince Consort, appears to have been a truer one than that of Mrs. Siddons. From the dramatic criticism of the time (1843 and later), we learn that maternal tenderness and affection alone motived and informed her impersonation.

The situation in III, i, which has been led up to by the marriage of the Dauphin and Blanche, is, perhaps, unsurpassed as a dramatic situation, in all Shakespeare. To Constance, when, deserted and betrayed, she stands alone in her despair, amid her false friends and her ruthless enemies, Mrs. Jameson applies, most appropriately, the

image of the mother eagle, wounded and bleeding to death, yet stretched over her young in an attitude of defiance, while all the baser birds of prey are clamoring around her eyry. The noble bastard feels deeply the injustice of the act of the two Kings:

> Mad world! mad Kings! mad composition!
> John, to stop Arthur's title in the whole,
> Hath willingly departed with a part,
> And France, whose armour conscience buckled on,
> Whom zeal and charity brought to the field
> As God's own soldier, rounded* in the ear
> With that same purpose-changer, that sly devil,
> That broker, that still breaks the pate of faith,
> That daily break-vow, he that wins of all,
> Of kings, of beggars, old men, young men, maids,
> That smooth-faced gentleman, tickling Commodity,
> Commodity,† the bias of the world, etc.

There's a sort of reflex action induced in his mind, which causes him to slander himself. After representing self-interest as the bias of the world, he continues:

> 'And why rail I on this Commodity?
> But for because he hath not woo'd me yet:
> . . . . . .
> Well, whiles I am a beggar, I will rail
> And say there is no sin but to be rich;
> And being rich, my virtue then shall be
> To say there is no vice but beggary.
> Since kings break faith upon Commodity,
> Gain be my lord, for I will worship thee.

All this is pure self-slander, as his subsequent disinterested and magnanimous acts and words show.

The league entered into by the two kings (first proposed by the besieged citizens of Angiers), II, i, is severed by Pandulph, the Pope's legate, who demands of John, why, against the authority of the Church, he keeps Stephen Langton, chosen archbishop of Canterbury, from that holy see. To this demand John returns a defiant answer (III, i, 147-160). The legate, thereupon, by the power that he has, declares him 'curs'd and excommunicate,' and commands Philip, on peril of a curse, to let go the hand of the arch-heretic, and raise the power of

* whispered. † profit, self-interest.

France upon his head, unless he submit himself to Rome. The consequence is, that Philip, after begging the Cardinal, under the circumstances, to devise some other means, and after being entreated by Constance, Austria, and Lewis, to submit to the Cardinal, and by Elinor and Blanche, to stand fast, falls off from John (though he is manifestly not convinced by the argument of the legate that it is his duty to do so), and hostilities are resumed. The French forces are worsted; they lose Angiers, and Arthur is taken prisoner by John, and conveyed to England. This gives a turn to, and complicates, things at home which will prove fatal to John. He is now forced, by circumstances resulting from the capture of Arthur, to play a losing game within his own kingdom. His fears as to the young and interesting captive, whose misfortune wins the sympathies of the courtiers and the people, drive him to measures for his own safety which deprive him of all chance of safety. He passes, irresistibly, into the power of an avenging fate. The dramatic situation, at this stage of the play, is in Shakespeare's best tragic manner. The moral baseness of John, which seals his own doom, may be said to be gathered up, and exhibited in its extreme intensity, in the scene with Hubert, III, iii, in which he intimates to Hubert his wish to have the little prince put out of the way; and in IV, ii, where he accuses the aptness of the instrument as the cause of the suggestion. I would call your attention to the last nineteen verses of John's long speech (III, iii, 30-50), beginning, 'if the midnight bell.' The thought keeps on the wing through all these nineteen verses. There is a moral significance in the suspended construction of the language. The mind of the bastard king hovers over the subject of the ungodly act and dares not alight upon it; and the verse, in its uncadenced movement, admirably registers the speaker's state of mind:

> If the midnight bell
> Did with his iron tongue and brazen mouth,
> Sound on into the drowsy race of night,
> If this same were a church-yard where we stand,
> And thou possessed with a thousand wrongs,
> Or if that surly spirit, melancholy,
> Had bak'd thy blood, and made it heavy-thick,
> Which else runs tickling up and down the veins,
> Making that idiot, laughter, keep men's eyes,

And strain their cheeks to idle merriment,
A passion hateful to my purposes,
Or if that thou could see me without eyes,
Hear me without thine ears, and make reply
Without a tongue, using conceit alone,
Without eyes, ears, and harmful sound of words,
Then, in despite of brooded watchful day,
I would into thy bosom pour my thoughts ;
But, ah, I will not, yet I love thee well,
And, by my troth, I think thou lov'st me well.

This speech may be said to represent the high-water mark of Shakespeare's blank verse, up to this period of his dramatic composition. You will find no passage in any earlier play, wherein the blank verse has attained to such a *sweep* as it has in this passage.

The loveliness, the almost angelic sweetness, of Arthur is the most fully exhibited in the scene with Hubert, (IV, i,) where he entreats Hubert to spare his eyes. The pathos of the situation is pushed to the verge of the painful. The highest art was demanded here to keep the treatment of the subject within the domain of the beautiful. And it is so kept.

I need not trace the dramatic action further. From the point we have reached, to the end, there are no new movements.

Shakespeare is always true to the fatality of overmastering passion of every kind. To the extent that his characters forfeit the power of self-assertion, do they become subject to fate, and are swept along by circumstances. This, of course, is a universal, an obvious, a self-evident, truth ; but it is a truth which the inferior sort of dramatists do not always observe, in their treatment of great passions, and their work is, in consequence, wanting in moral proportion.

The dramatists of the Restoration period do not observe it; and whatever mechanical symmetry they attain to, in their plays, true moral proportion is wanting. The dramatic criticism of that period, Rymer's, for example, shows that the moral proportion of Shakespeare's plays was but little recognised. This is shown, too, by the *rifacimenti* of some of his plays which were perpetrated by Dryden, Davenant, Tate, and others. Tate's *Lear* is a signal example. Poetic justice meant something other with these dramatic carpenters, than the justly poetic.

HIRAM CORSON.

A School of Shakespeare.

For his bounty,
There was no winter in't; an autumn 'twas
That grew the more by reaping.
—*Antony & Cleopatra*, V, ii, 86.

KING JOHN.

(*Continued.*)

MANY of the personages and incidents of Dante's great work (See Cary's *Translation*, published in remarkably cheap form) date back to the time of King John; and an astonishing insight into the Italian spirit of the thirteenth and fourteenth centuries does Dante give us. Tegnér's *Frithiof's Saga* (edited by Bayord Taylor), based upon the story thought to have been put together in the thirteenth century, shows us something of Scandinavian poetry and life in John's time. And those who doubt as to oriental cultivation at that period, should read that very remarkable little book, Fitzgerald's Translation of the *Rubáiyát of Omar Khayyám*, the Astronomer-Poet of Persia, who died about forty years before John was born. It reads as if written yesterday.

For the State of the Countries of contemporary Europe in the time of King John—See Freeman's *Outline Sketch*; Green's *History*, and the maps there found. For the state of contemporary Society, the subjects and authorities are legion. First in importance and extent is that vast subject, the Church. 'The Latin Church is the great fact which dominates the history of modern civilization. All other agencies which moulded the destinies of Europe were comparatively isolated and sporadic in their manifestations. . . . . Nowhere do we see combined effort, nowhere can we detect a pervading impulse, irrespective of locality or of circumstances, save in the imposing machinery of the Church

establishment. . . . . In the dim solitude of the cloister, the monk is training the minds which are to mould the destinies of the period, while his roof is the refuge of the desolate and the home of the stranger. In the tribunal, the priest is wrestling with the baron, and is extending his more humane and equitable code over a jurisdiction subjected to the caprices of feudal or customary law, as applied by a race of ignorant and arbitrary tyrants. In the royal palace, the hand of the ecclesiastic, visible or invisible, is guiding the helm of state, regulating the policy of nations, and converting the brute force of chivalry into the supple instrument of his will. Even art offers a willing submission to the universal mistress, and seeks the embodiment of its noblest aspirations in the lofty poise of the cathedral spire, the rainbow glories of the painted window, and the stately rhythm of the solemn chant. . . . . This vast fabric of ecclesiastical supremacy presents one of the most curious problems which the world's history affords'—Henry C. Lea's *Sacerdotal Celibacy in the Christian Church*, which all those should read who wish to understand how nearly the Christian Church missed becoming a Caste and how great was the risk run by the liberties of Europe of being suffocated beneath that pall of the human spirit.

Condition of the Church:—Green's *Short History;* Hallam's *Middle Ages;* Guizot's *History of Civilization;* Gibbon's *Decline and Fall of the Roman Empire;* Milman's *Latin Christianity.*

Clergy—Hallam, Gibbon, Green.

The Crusades:—Guizot, Hallam, and Gibbon, (as above): James's *History of Chivalry and the Crusades.*

Religious Orders of Knighthood:—Hallam, Gibbon.

The Friars:—Green, Hallam.

Inquisition:—Hallam, Gibbon, Sismondi's *Literature of Southern* Europe—(*Destruction of Troubadours and their Language and Literature*).

Interdict:—Hallam, Green, Hume's *History of England*, James's *Philip Augustus.*

Investitures:—Green, Hallam.

Albigenses and other Sects:—Hallam, Gibbon, Sismondi.

Feudalism:—Guizot, Green, Hallam, Gibbon.

Baronage:—Guizot, Green, Hallam.

Monarchy:—Guizot, Hallam.

Republicanism of Italian Cities, and Free Cities, of Northern Europe:—Guizot, Hallam, Sismondi's *History of Italian Republics.*

Towns and their Growth:—Green, Hallam, Guizot.

Saracens and Greeks:—Hallam, Gibbon.

Moors:—Yonge's *Moors and Christians of Spain;* Lane-Poole, *Story of the Moors in Spain;* Irving's *Works,* Hallam, Gibbon. *Popular Science Monthly* for Sept. 1886.

Women:—Lecky, *History of European Morals* (concluding chapter), Sismondi, Hallam.

Chivalry:—Hallam, Green, Gibbon, James (as above); Mill's *History of Chivalry.*

Courts of Love:—Hallam, Sismondi, James's *Philip Augustus.*

Peasantry:—Green, Hallam.

Slaves and Slave-trade:—Green, Hallam, Lecky, *History of European Morals.*

The Jews:—Hallam, Gibbon, Green, Turner's *History of England.*

Gothic Architecture:—Green, Hallam.

Agriculture, Commerce, Money, Medicine, Science:—Hallam.

Sports, Hunting and Hawking:—Hallam, Scott's *Wild Huntsman.* (See description of Hawking in *The Betrothed.*)

Dress, Armor, &c.:—Hallam, Fairholt's *Costume in England;* Quicherat's *Costume en France; Ivanhoe, Philip Augustus.*

Food and Drink, Habits of Eating, Table Manners, Houses, Furniture, Beds:—Hallam, *The Betrothed, Talisman, Philip Augustus;* and Notes to *King John.*

Beliefs and Superstitions; Hallam, Gibbon, Baring-Gould *Curious Myths of the Middle Ages;* Dyer's *Folk-Lore of Shakespeare.*

See Reed's *English History* based upon these historical plays. For the same subjects see also the encyclopedias.

It will be seen at a glance that this enumeration of books and subject is far from complete; but the aim of this course is not so much to set forth what *ought* to be read, as to suggest what the majority of reading people, without too great demand on time and purse, may have access to, particularly if they choose to unite with others and form little clubs for buying and circulating the books.

What was humanity thinking about in King John's time? Shakespeare gives us some answer for England in his play; Omar Kháyyám gives some answer for Mohammedan Persia, and Lessing in *Nathan the Wise*, for the Jerusalem of three contending faiths, *Frithiof's Saga* for Scandinavia, Dante for Italy and Southern Europe. What were men doing and how were they living, and how were they treating one another? Here we need the histories and the encyclopedias, as well as works of the imagination. From the foregoing partial list of books it appears that Green's *Short History of the English People*, Hallam's *Middle Ages*, Guizot's *History of Civilization* and Freeman's *Outline Sketch*, are sufficient to give a general idea of the Europe of John. These books are cheap, and their purchase is advised as they are especially useful for the reign of Richard II, our next subject, and indeed for the whole course.

Wm. Taylor Thom.

Open Court.

That's a question; how shall we try it?
—*The Comedy of Errors*, V, 1, 421.

In this I'll be impartial; be you judge
Of your own cause.
—*Measure for Measure*, V 1, 166.

Hamlet I, iv, 36 :—

The dram of eale
Doth all the noble substance of a doubt
To his own scandal.

EVERYBODY knows the meaning of this much disputed passage. But everybody knows as well that, as it stands, it gives no sense at all, and that, therefore, it must be corrupt. It is only natural that editors and comentators should have tried to restore it to its original wording. A glance into Furness's *New Variorum Shakespeare* shows us what amount of pains has been taken to gain that aim. But the result of all these endeavors has been, that the most conscientious editors leave the passage untouched and print it, as it stands in the quarto, from which fact we must conclude that all attempts to restore it have failed.

With the greatest diffidence I venture to propose a new reading. I was led to it not by mere guessing, but by mature reflection and by having constantly in mind the true and conservative principles of criticism as laid down by Fleay in his *Shakespeare Manual*, pages 110–112.

There are, as I think, three errors which account for the puzzling state of our passage. One error in *reading*, one *transposition* and one error in *printing*.

The error in reading we have in 'eale.' The word which eale can be most easily taken for is undoubtedly 'vile.' An inexperienced, thoughtless compositor may quite easily read eale instead of vile, es-

pecially when the latter is indistinctly written. Vile, moreover, is that word which conveys here the best meaning, containing a sense opposite to noble. (Leo, Hudson). The second line contains first of all a transposition. By transposing 'substance' and 'of a' we get:

Doth all the noble of a substance doubt.

'Noble' is, of course, a noun, opposed to 'eale' (vile).

Remains 'doubt.' Malone was the first who proposed 'dout' (do out, extinguish) for 'doubt.' Now, strange to say, Malone as well as all those who have followed him, have overlooked the fact or, at least, do not mention it, that the same word occurs once more in *Hamlet* and that in the first folio and it is also printed 'doubt,' which all editors have changed into 'dout' without losing one word.

I have a speech of fire, that fain would blaze
But that this folly *douts* it.

—IV, vii, 191.

The reading which I most humbly propose then is:—

The dram of vile
Doth all the noble of a substance dout
To his own scandal.

Read thus, there is no violation of the passage, the changes are only slight, the mode in which the reading of the old edition originated can be clearly explained and we have the sense we want.

Speyer, Germany. THEODOR MARX.

THE DONNELLY CIPHER.

Editor of SHAKESPEARIANA:—Having an idle hour I took your pages (p, 247, Vol. III), where your contributor speaks of the so-called Donnelly cipher.

For instance, on page 53 of the Histories (*1 Henry IV*), there are seven italic words in the first column. 53x7=371. The 371st word is *Bacon.* On page 67 (same play) the first column contains six words in italics. 67x6=402, and the 402nd word is *St. Albans.*

Now there is a certain security in all this. Should it happen that Mr. Donnelly prefers that his work should not be verified, his abso-

lute safety would lie in the facts, (1) that nobody will care to count 371 or 402 words of the villainous types of the fac simile folio; (2) in the fact that Mr. Donnelly avoided stating whether those 371 or 402 words are to be words of the text, or whether we are to count all the stage directions (*enter, exit,* &c.) as words; (3) in the fact that he does not tell us whether to count compound words as *one* or as *two* words.

It takes a pretty strong eyesight to count 371 words even of clear, modern type accurately, and an error of one word means to begin all over again, so, even if Mr. Donnelly were explicit in his directions, the chances are against anybody's verifying him. However, I herewith submit my attempt to verify the short statement quoted above.

I. There are only six words in italics in the first column of page 53, unless we count *Charles-waine* as two words. But, if we count it as two words, then Bacon is not the 371st, but the 374th word. If we count the stage directions, then Bacon is the 403rd word.

II. I have counted the words in the first column of page 67, leaving out the stage directions, nine times, and as nearly as I can make it St. Albans is the 417th word, and not the 402d; counting each of the hyphenated words as one, St. Albans is the 406th. (Up to that word there are eleven hypenated or compound words, one of which is triple, Sutton-cop-hill.) . . . .

Mr. Donnelly's last word on the *Cipher* * suggests the question: Had Lord Bacon a different cipher for every page of the first folio, or for every other page, or only for certain plays? Mr. Donnelly must admit that any result he had shown us thus far *could* have been cooked up without any very great mental strain, viz: by selecting such words in the text as he wanted, and then finding multiples which would make a number which would represent the word desired. Thus supposing I select the word I want and find it to be 300. If the page on which it occurs happens to be 50, I have only to count hyphenated, or italicised, or capitalized words enough to get at a six, and then multiply 6x50. If I find too many hyphenated words to suit my purpose, then I can say, (as Mr. Donnelly repeatedly does) I will count

*See Miscellany present number, p. 94.

these two words as *one*: if too few, then I can count them as four or six as I please. There is nobody to hinder me. In short, it seems to me child's play. Yours respectfully,

JOHN BANFIELD,
New York, Jan. 9th, 1887. 755 Water St.

Shakespeare Societies.

Such a holy witch
That-he enchants societies into him;
Half all men's hearts are his. —*Cymbeline*, I, vi, 166.

NEW SHAKSPERE SOCIETY, LONDON.—Dec. 10. —The Rev. W. Harrison in the chair. A paper 'On Shakespeare's Knowledge and Use of Holy Scripture' was read by Mr. S. Cooper. Mr. Cooper dealt, firstly, with allusions to Bible personages; secondly, with the extent to which Shakespeare derived his religious principles from the Bible; and thirdly, with the extent to which Shakespeare was indebted to the Bible for his poetry. The Chairman noticed that allusions to Bible persons were chiefly to characters already well known through the mysteries; the daily reading of the Psalter might account for the numerous allusions to the Psalms, while many quotations in the historical plays were taken bodily out of the originals, Holinshed, &c. But after making all allowances, one found the text by Shakespeare interwoven with Scripture in a most remarkable way. A good instance of his wide knowledge of the Bible was to be found in *All's Well*, II, i, 141-4, where in four lines four Biblical events were alluded to, and that quite easily and naturally. Dr. Furnivall held that Mr. Cooper started by assuming the question at issue. Before approaching this subject one must know what is dramatic and what is non-dramatic in Shakespeare, and Mr. Cooper supplied no canon to apply to the utterances in question.

Montreal Shakespeare Club.—Dec. 13, *Essay Night.* Subject: *The Merchant of Venice.* (1). Mr. A. D. Parker contributed an 'Æsthetic Study of the Play.' The *Merchant* was interesting as showing the maturing powers of the poet, as standing between his earlier plays and his great tragic creations. There were thus exhibited in the characters improved studies of earlier sketches, as well as foreshadowings of Shakespeare's maturer work. The character of Shylock, probably meant as a realistic study, made the play popular in its day, but was not intended to be viewed tragically. Antonio's melancholy amounted almost to dissipation. In Portia the essayist saw an earlier Isabel; her soul was the soul of friendship rather than of love. Her counterpart might be found in the page of history. (2) The Rev. Dr. Norman contributed a 'Review of the Play,' in which he maintained that the chief interest of the *Merchant* lay in strong characterization. (3) Mr. W. McLennan read a paper upon 'The Jew in Shakespeare and Marlowe.' We have some difficulty in realizing the Jew of Shakespeare's day. Marlowe's Barabbas is a monster, the result rather of a Bohemian's sad personal experience than of his calmer judgment. But we can understand Shylock. His lonely situation—early robbed of his beloved wife, and betrayed by his frivolous and unsympathetic daughter—is to us deeply pathetic. In whatever light Shylock may have been regarded in Shakespeare's day, our more catholic sympathies have converted a comedy into a tragedy. (4) Mr. C. H. Gould concluded the evening with a paper entitled 'Portia, and the Office of Woman in the Later Comedies.' Portia's characteristic was beauty in the higher sense of harmony and order. With brilliant powers of intellect she is a true woman, and is really ruled by her heart, her intellectual powers appearing in her occasional sententiousness. In speaking of the office of woman, the essayist compared the play with *Measure for Measure*, *The Winter's Tale* and *Cymbeline.* Portia, like Isabel, Hermione and Imogen, turns evil to good. She is the atoning influence. In the tragedies the women are either weak or wicked; in the four comedies under consideration woman exercises a real influence for good, she shines with no reflected light. It is thus woman's high office to avert wrongs and usher in happiness.

Shakespeare Society of Wellesley College.—This society was organized in 1877. Its membership was limited at first to twenty-five, later to forty, and no members are admitted except from the upper undergraduate classes of the college, or specialists who take rank equal to theirs. Meetings are held each month, a programme for all the meetings of the year having been arranged by a committee at its beginning. In the nine years of the existence of the Society, all the plays of Shakespeare have been studied, some more than once.

Last year a plan was adopted, which is still followed, for studying the women of Shakespeare's plays, by means of such themes as 'Women as Daughters,' 'Women as Wives, Mothers, Queens, etc.'

This year we have commenced the study of famous scenes from the plays. At each meeting several scenes are given from different plays, to illustrate some subject. The text of the scenes is studied, recitations are given, and themes are discussed both with and without notes. Lectures are given on various subjects—as Shakespeare's ghosts—which is the subject for our next meeting. We have at least one lecture a year from some person unconnected with the college—the lecture for this year will be given by Mr. Horace E. Scudder.

In our text-study we compare various readings, in connection with the folios and quartos. Our fine Shakespeare library furnishes us with ample means for this work. It contains over thirty of the choicest editions of Shakespeare's plays, besides all the best critical writers, in English, French, and German. We have also a collection of one hundred and eighty portraits of Shakespeare. Our last acquisition came through the sale of the library of Richard Grant White, when his collection of ten hundred and fifty illustrations of the plays came into our possession.

The Society has also been constantly in communication with the New Shakspere Society of London, with whom it has interchanged valuable papers, and whose publications we receive.

The great want of the society at present is a Shakespeare club-house, which shall be properly adapted for our valuable library, the several fine pictures in our possession, and will be a convenient and suitable place for holding our meetings.

PROGRAMME FOR SATURDAY EVENING, NOV. 13, 1886.

Shakespeare News, ... Miss Vaut.
Themes from Shakespeare's Plays, 1st Year, Group I: Love as Discussed by Women Among Themselves.
Two Gentlemen of Verona. I, ii.
Julia, ... Miss Goodwin.
Lucetta, ... Miss Evans.
A Study.—*Mer. of Ven.*, I, ii. . . . . Miss Crocker.
All's Well, I, iii.
Countess, ... Miss Wing.
Helena, ... Miss Spencer.
Shakespeare's Women Series, (No. 3). As Patriot, Brutus Portia, Miss Kate Clark.

PROGRAMME FOR SATURDAY EVENING, DEC. 11, 1886.

Shakespeare News, ... Miss Jeannie Adams.
Themes from Shakespeare's Plays, 1st Year, Group II. Ghosts: *Ham.*, I, Sc. iv, 28; *Mac.*, II, iii; *Jul. Cæs.*, IV, iii; *Rich. III.*, V, v; *Cymb.*, V, iv. Miss Catharine Burrows.
Wilson Barrett's Theory of Hamlet, ... Miss Jennie Storms.
Shakespeare's Women Series, 2d Year, No. 9. As Daughters: Cordelia. Miss Helen Clark.

MARYETTE GOODWIN, *Cor. Sec. Sh. So. of Wellesley Coll.*

The Drama.

Betwixt mine eye and heart a league is took,
And each doth good turns now unto the other.

—Sonnet XLVII.

DALY'S *TAMING OF THE SHREW.*—At the close of a beautiful winter day, and in the presence of a numerous and brilliant audience, manifestly in the highest spirits and the most genial good humor, Mr. Daly last night produced, at his theatre, Shakespeare's piquant and bustling comedy of *The Taming of the Shrew.* The piece was acted in its original form, and in that form it has never before been presented upon the American stage. Many lines of the original, indeed, were not spoken. Mr. Daly has cut *The Taming of the Shrew* in such a way as to exclude vulgarity and to avoid tediousness. His version retains the Induction, blending with it the first act of the comedy, and condenses the other four acts into three—though last night his third act was cut in two by a curtain after the wedding scene. A few words and expedients, in the jointure of parts, are taken from Garrick's old arrangement of the play—an arrangement which turned it into a three-act farce, and which, in a modified form, has ever since kept its place in our theatre. Edwin Booth, for example, many years ago, altered the Garrick version for his own use, and he still presents it, under the name of *Katherine and Petruchio,* and Lawrence Barrett, Frederick Warde, and other actors have adopted his work and followed his example. One of the Garrick expedients is the conversion of the serving-man Custis into an old woman. This is retained. The Taming scenes are united. Due prominence is given to Lucentio's wooing of Bianca and to the intrigue whereby it succeeds. There is much good sport sport in Hortensio's rivalry of Lucentio, and in the mystification and the comic encounters that are resultant on their disguises and their politic besiegement of the citadel of beauty; and this

rivulet of pleasure is made to run sparkling throughout the whole of Mr. Daly's play-book. The most striking restoration, though, is that of the prelude—the droll Induction, in which the facetious but philosophic English lord, finding Christopher Sly, drunk and asleep, in front of the ale-house, causes this tattered sot to be carried into a palace, bathed, richly attired, and persuaded that he is a wealthy nobleman who has only now recovered from a crazy dream of pot-house life and peasant lowliness. That character of Sly was likened by Hazlitt to Sancho Panza; and surely he possesses much of Sancho's unconscious humor, quaint sagacity, and indurated comic earthiness. 'Sit by my side, and let the world slip; we shall ne'er be younger!' cries the philosopher. ''Tis a very excellent piece of work, madam lady; would 'twere done!' Those phrases alone—so redolent of character, so far-reaching in significance—might well make him immortal.

Mr. Daly has deserved the gratitude of all true devotees of Shakespeare by restoring this wise toper to his rightful place in stage publicity. The Induction is given in a front scene. A painting shows the ale-house on Burton Heath or at Wincot. This is drawn away to reveal the rich chamber in the lord's house, and when Sly is duly installed there, for the purpose of seeing the play, two great curtains are parted to disclose the Public Place at Padua, in which *The Taming of the Shrew* begins. This prelude flashed across the stage, last night, like a ray of sunshine. Mr. William Gilbert is happy not only in ample technical skill and in a fine artistic instinct that keeps him from dwelling for long upon the completed point, but especially in a temperament distinctively and richly humorous. He can be droll without effort; and he was surpassingly droll as Christopher Sly. Nothing funnier could well be imagined than this comedian's gradual assumption of lordly state—his complacency, his comic gravity, his mood of the philosopher making the best of the fortune to which he has been born. 'Now, Lord be thanked for my good amends!' is the pivotal line of this part; and Mr. Gilbert spoke it with delicious effect.

Mr. Daly has cast the piece with fine judgment, throughout. There are twenty-six persons in it, including the servants and other auxilia-

ries. There was no blot on the cast, nor was there the least impediment to the fluency and harmony of the representation. Miss Rehan is admirable in Katharine. For actors the beneficence of a Shakespearian play consists in the fact that it sets them free; they breathe an invigorating air; they can be actual men and women. The elemental feelings of human nature, existent in every human breast, find ample scope in the Shakespearian character. Miss Rehan's impersonation of Katharine exhibited but one defect; that it did not give the requisite hint of any woman-like softness underneath that virago exterior which is partly cultivated and not altogether natural. The submission seemed, therefore, a little sudden and a little insincere—at the end of act fourth;—but the portraiture of Katharine as a vixen was magnificent. The earlier scenes were carried on with splendid energy. Miss Rehan has had the subtle impulse to make the dress of the shrew correspond with the temperament. Her Katharine is red-haired and high-colored, and like a fierce and scorching flame. Mr. Drew will, probably, augment, in his performance of Petruchio, the element of violence—the dashing manner, the formidable mood of menace, the air of danger. But he kept his action well within the restraint of comedy, and he was equally graceful, natural, buoyant and predominant. It was a very thoughtful and a very brilliant piece of acting. The dry drollery and comic loquacity of Grumio found humorous and admirable expression in the acting of Mr. James Lewis. The completeness of the general representation —the scrupulous attention to detail, the great beauty and harmony of costumes, the costly and often gorgeous scenic accessories, and the high and generous spirit of the whole production—impressed every thoughtful observer; and the final effect that lingers in memory is that of a thoughtful, adequate and noble rendering of a delightful Shakespearian play. The success of the night (Jan. 19) would have been placed beyond question by the acting of Miss Rehan alone.

There were many indications of the sympathy and delight of the audience. Miss Rehan had a vociferous greeting, and a special recall in Katharine's first scene with Petruchio. Miss Dreher, a

vision of beauty as Bianca—a part that she made as graceful, modest and witching as it stands in Shakespeare—had also a special recall after the fine comic scene with the two disguised suitors. And after the third curtain fell the entire company was called out, amid plaudits of demonstrative satisfaction; nor would the house rest satisfied until Mr. Daly likewise had acknowledged its summons, and accepted its cordial tribute for a Shakespearian production as careful, tasteful and opulent as our stage has known.

Wm. Winter, in N. Y. *Tribune.*

.Shakespearian Revival at the Theatre Royal, Birmingham.—Miss Alleyn must be a genuine Shakespearian enthusiast, otherwise she would not have incurred the great trouble and risk attendant upon such an unpromising venture as Shakespeare's comedy of *Love's Labour's Lost.* The programme states that last night's (Dec. 15, 1886) was the 'very first' representation of the piece in Birmingham, and this is a perfectly safe assertion, since before Miss Alleyn took it in hand it had only been revived twice this century.

Love's Labour was published in 1598 as a pleasant concerted comedie called *Love's Labour's Lost. As it was presented before her Highness this last Christmas. Newly corrected and augmented by W. Shakspere.* During the long period covered by Geneste there seems to have been no important representation of *Love's Labour;* but he mentions that a piece called *The Students,* which was, in fact, a garbled version of Shakespeare's play, was prepared for the stage in 1762, but never acted. It was the work of one of those gentlemen who were encouraged by the public to 'new string the rough gems of Shakspere.' In 1839 *Love's Labour* was revived in London by Madame Vestris, assisted by Mrs. Nisbett (the Princess) Mrs. Humby (Jaquenetta) Miss Rainforth (Ver.), Cooper (King of Navarre), J. Anderson (Biron), J. Vining (Dumain), F. Matthews (Boyet), Bartley (Holofernes), Keely (Costard), Harley (Armado), Granby (Dull), and Meadow (Sir Nathaniel)—truly a remarkable cast. It is worthy of notice, as show-

ing the interest taken in the drama then and now, that the *Times* devotes thirty lines to such a production, and in the same issue thirty lines to the production by Macready of the *Merchant of Venice*. The next revival was by Phelps at Sadler's Wells, with himself as Armado, Marston as Biron, and Mrs. Vezin as the Princess. Since then *Love's Labour* has only been performed at Stratford by Miss Alleyn, and during her present tour. Miss Alleyn plays with her usual care and taste, but she does not have much to do as Rosaline, the Princess, so far as actual talking is concerned—and the ladies do nothing but talk—being the more important part. The Princess is pleasingly personated by Miss Kate Gwynne, and the other ladies give no cause for complaint. The best performance in the piece is probably that of Mr. John Burton as the Spaniard, the humours and foibles of that most fastidious personage being very amusingly portrayed. Mr. A. B. Cross is fairly good as Biron, and the low comedy of Mr. Alfred Tate is sufficiently broad for the part of the clown Costard. As already indicated, the play is well mounted, the dresses and the stage accessories generally being evidently carefully chosen with a view to appropriate effect.—Birmingham *Mail*, and *Times*.

A SUMMARY OF FRENCH CRITICISMS ON *HAMLET*.

COMÉDIE FRANÇAISE, SEPT. 28, '86.

WHATEVER in France may be the adaptation of *Hamlet* for the stage,' so writes M. Savigny, 'it can never be anything but an arrangement according to the taste of the adapter. Notre théâtre à nous a del exigeances auxquelles Hamlet ne saurait échapper.' M. Francisque Sarcey in the *Temps* is delightfully honest and plainspoken, and as the last three acts of *Hamlet* had bored him, he said so. True, he was severely handled for it by M. Émile Bergerat ('Caliban' of the *Figaro*), who, in an article headed 'Le Père le Goût,' speaks of the *Temps* as the official journal 'du Haut Béotisme national.' But others, with less frankness of expression than that of the eminent critic, have implied the same thing. M. Ganderax, in the *Revue des Deux Mondes*, without precisely saying that *Hamlet* was an *ennui* to him, really devotes a long article to explaining why it was so to others, and he con-

cludes by saying that '*Hamlet* is less fitted to be played than any other play of Shakespeare.' M. Hughes Le Roux, in the *Revue Bleue*, speaks of *Hamlet* as 'Undrame presque informe, enfantin par endroits'; he adds further, 'Il n'y a pas pour nous autres Latins de chef-d'œuvre sans cette qualité primordiale la clarté.' It is to this absence of clearness that he attributes the effort that a French public must make to admire Shakespeare.

The above may be enough to indicate the tone of what may be called the superficial, though often very neat, criticism of those who enlighten the world concerning recent theatrical performances in Paris. But by the side of, or rather above, these there is a class of critics who do not base their judgment upon the uncertain reception of a play by any public. Thus, when M. Sarcey spoke slightingly of the *Midsummer Night's Dream*, calling it a *féerie*, M. Adrien Remacle, in the *Revue Contemporaine*, answered in an article showing the highest appreciation of the poetry of Shakespeare, to which the critic of the *Temps* is entirely insensible. The representations of *Hamlet* at the Comédie-Française served as a pretext, as the Paris correspondent of the *Bibliothèque Universelle* very aptly says, for all those 'who had an explanation of the character of the hero in their desk or in their head, to give us their theory; and it has turned out that the number of these was great.' Not all were new it may be added.

First in importance, a few days before the performance, appeared the long article by M. Émile de Laveleye in the *Revue Bleue* (Sept. 25). In the eyes of this distinguished political economist, Hamlet is pessimism itself. 'To the question: "Is life worth living?" he answers, "No, a thousand times no."' But the pessimism of Hamlet is not that of Schopenhauer and that of Hartmann, nor is it the personal and selfish feeling depicted in certain novels. 'It is in the poem of Job that I find the explanation of the hopelessness and of the pessimism of Hamlet. The problem that disturbs Job is this: How comes it, if God is just, that the wicked triumphs and the righteous is unhappy? . . . *Si Hamlet n'accomplit pas la vengeance que le fantôme lui a commandé, c'est parce qu'il porte le deuil de la justice encore plus que celui de son père.*'

Another article, full of thought, is that of M. Colani, who gives his views in the *République Française* (Oct. 14), without having seen

the play at the Théâtre-Français or even read the translation of Dumas and M. Maurice. M. Colani finds the explanation of Hamlet's weakness, of his incapacity for action, not 'in his temperament, but in the critical spirit of dialectics: . . . he reflects too much to act.' He is absorbed in the contemplation of that unexplainable thing called life. All this M. Colani supports by very apt quotations of passages admirably translated. This summary statement of his views does not do justice to his essay, which will deserve a place in Shakespearian literature.

M. Jules Lemaitre, who is now the theatrical critic of the *Journal des Débats*, seldom limits himself to a notice of a play as performed; but in the case of *Hamlet* he allowed himself to be carried away by the admirable acting of Mounet-Sully. The result of this is a charming account of the whole, as if he were telling a dream. He closes with a very pretty fancy of what Racine would have made of Hamlet if he had taken him as his hero; and he tells us Racine would have said 'here and there some things that would be deep without seeming so, and we could find in his Hamlet romanticism, and pessimism, and whatever we pleased. . . . Only he would be easier to define.'

M. Léopold Lacour's theory in the *Nouvelle Revue* (Oct. 15) is not very different from that of Goethe in *Wilhelm Meister:* 'Tout le caractère est dans l'effort d'une très grande âme pour se tromper sans y réussir, parce que la destinée, tragiquement ironique, l'a mise aux prises avec un devoir trop lourd.' He begins his remarks about the performance at the Français by regretting that a new translation was not called for, and he rightly asks for a translation in prose. The French public will not be able to have any adequate conception of Shakespeare's dramatic power until some enterprising manager has the courage to break with the ridiculous tradition which imprisons tragedy on the French stage in the fetters of Alexandrine verse. And if it is asking too much to wish to have the plays in their entirety, let them at least be only reasonably shortened, and lightened as they often have been in England and America, not changed and distorted to suit the presumed exigencies of a public that has never had an opportunity to judge them. Condensed from *The Nation*, (Dec. 9).

Reviews.

Observations,
Which with experimental seal doth warrant
The tenour of my book.
—*Much Ado About Nothing*, IV, i, 167.

*ENGLISH AND GERMAN LITERATURE IN THE SIXTEENTH CENTURY.**

N a recent copy of the *Nation*, one of those 'very young, but early disgruntled critics whom the *Nation* delights to employ, says that the Elizabethan drama, outside of Shakespeare, offers little but husks for the rarely cultured nineteenth century intellect to feed on. Whether this statement is true is, perhaps, a question of taste; but one thing is certain, few people —not a handful in all English-speaking Christendom—have the faintest idea, unless they have lately read Mr. Herford's *Literary Relations*, how vast is the bulk of English literary remains immediately preceding or contemporaneous with Shakespeare, or how great is the debt even the Humanist movement in England owes to the plebeian literary culture of Germany sixteenth-century. The professional student himself, were he required to name off-hand the leading men of letters in England in the sixteenth century, would probably stop after mentioning Wyatt and Surrey, and Sir Thomas More and Spenser, and Sidney and Raleigh, and Daniel and Drayton, with, of course, the dramatists Greene and Peale, and Lodge and Marlowe, and Shakespeare and Ben Jonson, and Beaumont and Fletcher. Indeed, if he were pressed quite into a corner, he would probably confess that he was ignorant, except by hearsay, of all but a few, a very few, of the writers he had named—that he really had had no idea that

**Studies in the Literary Relations of England and Germany in the Sixteenth Century.* By Charles H. Herford, M.A., of Trinity College, Cambridge, Late Berkeley Fellow of the Owens College, Manchester. Cambridge: at the University Press, 1886, 8vo. Pp., xxx. and 426. $2.25

England and Germany in the sixteenth century were closely related by their literatures. He would, indeed, remember that Erasmus had visited Sir Thomas More, and had laughed at the barbarous Latin he heard spoken and written in England. He would recall the political and military connection of England and Germany—especially low Germany—during the wars of religion. But let him dip for a single evening into Mr. Herford's pages, and he would, doubtless, little think of going to bed without making his peace with his student-conscience by confessing himself an ignoramus.

Mr. Herford's book, then, is a useful work: it writes the geography of an almost unknown land. If its usefulness strikes us as comparable chiefly with that of the sixteenth century explorers, in that it opens to us a wilderness, rather than a land flowing with milk and honey, let us remember that the unknown and uncivilized countries first explored in the sixteenth century harbor to-day a mighty race, a race by no means hindmost in the march of civilization. Who shall say that Mr. Herford's book, in like manner, shall not prove a first contribution toward a fuller knowledge of that most interesting period of our literary history—a knowledge that shall make the desert blossom as the rose?

The immediate occasion of Mr. Herford's writing was his appointment to one of the Berkeley Fellowships in the Owens College, Manchester; and from this point of view, too, his work may be characized as useful. Not all fellows of universities or colleges, to be sure, repay so handsomely the authorities that commission them; but, if one such commission in a score—nay, one in a hundred—results in work of this sort done by the fellow, their fellowships are not constituted in vain, and endowments of fellowships are contributions to the common weal. Will the friends of education kindly take notice?

It is refreshing, too, to read Mr. Herford's acknowledgment of his obligation to the college:—'I have, at the outset, to express my acknowledgment to the Council of the College, not merely for thus enabling me to follow out a long-formed scheme of investigation, but for the extreme indulgence which I have enjoyed during its protracted execution.'*

* Preface, p. v.

How often are college benefactions received, not only without an adequate return in the way of worthy performance, but even without so much as a 'thank you.' Mr. Hereford's gratitude, as well as his substantial contribution to scholarship, is to be earnestly commended. Will all fellows and other college beneficiaries kindly take notice?

Once more, Mr. Herford's labors point another moral: they attest the power that an earnest teacher may wield over the life of an equally earnest pupil. 'I have reserved to the close,' says Mr. Herford, 'a special obligation. I have to thank Professor Ward both for the loan of books and for the great kindness with which, in the midst of multifarious work, he undertook to revise my proof-sheets. Almost all of them owe something to having passed under the eye of undoubtedly the most competent of living scholars in the double field which I have attempted to traverse. It is now a considerable number of years since I derived from Professor Ward the first impulse to literary study; I rejoice at the circumstances which have permitted me thus to resume under a new guise somewhat of the old forms, and to renew some of the old privileges of studentship.'* What loving testimony to the influence of a great scholar and teacher! What incitement to the teacher to yet better work; what solace to him in his weary hours of discouragement and apparent failure! Will both teachers and pupils kindly take notice?

But we have long enough circled round Mr. Herford's book. Let us come to it, and notice, first, its aim and its plan.

'The present volume,' says Mr. Herford, 'is an attempt to lessen the obscurity of that tract of international literature in which Barclay's *Ship of Fools*, Marlowe's *Faustus*, and Decker's *Guls' Horn-booke* are luminous, but isolated points. To these isolated points I have endeavored to supply, in some degree, both the intervening detail and the continuous background; in other words, to give a connected and intelligible account of the phases of German literary influence upon England in the sixteenth century.'† This influence is then shown to have been exerted, first, though by way of parenthesis only, upon the literature of the English Reformation, 'itself a parenthesis in the national literature of England;' and, secondly, upon 'the wide

* Preface, p. viii. † Introduction, p. xix.

[literary] region outside, [the region] of popular jest, of satire often serious, often steeped in theological ideas, but not primarily inspired by the war of churches.'* Hence, of course, comes Mr. Herford's plan. His book is in two parts:—'The first three chapters attempt to follow out in detail the brief, and, on the whole, abortive literary influence of German Protestant art, in its several branches—the hymn, the dialogue, the drama. The second part deals with the more fruitful influence of secular literature—roughly grouped under four heads—which for the purpose of international intercourse are fairly adequate—the literature of sorcerers, of jesters, of 'fools,' and of Grobians.'†

How near this aim Mr. Herford comes, how fully this plan is carried out, it is impossible to show except by a detailed recital of the contents of the book; and this all reasonable ideas of space for this review forbid. But some idea of the author's success may be had from the statement (which we believe quite true) that all the subjects of both parts are certainly fully covered; that, in respect of fullness, Mr. Herford's book is absolutely unique in its field.

In the second place, Mr. Herford has succeeded in making an interesting work. Recondite, as its subject-matter undoubtedly is, and 'addressed,' as Mr. Herford says his monograph must be, 'mainly to specialists,' its uniform clearness of style and its good judgment in the greater or less elaboration of details, lends it an attractiveness that no student of our earlier literature can fail to feel. The special student of Shakespeare will not, at first examination of the work, find much that promises to be grist for his mill; but if he will be at the pains to follow Mr. Herford's *Index* through its quarter-hundred allusions to the immortal plays, he will discover that the matters for his special enlightenment are neither few nor unimportant. One thing he certainly will learn—how infinitely better than is commonly conceded by his critics was Shakespeare's warrant for the so-called ranting and bombastic passages scattered through his plays. The age was full of a rough horse-play, in word as well as in deed; and by comparison with many writers whom Mr. Herford cites or gives an account of,

* Intro. p. xxv. † Intro. p. xxix.

Shakespeare 'roars us as gently as a sucking dove.' Even when he tears a passion to tatters, he breathes, comparatively speaking, the silence of the wilderness or of mid-ocean.

Mr. Herford's style, we have said, is clear. More than this, it is simple and terse—the latter to a degree that not infrequently leaves the mind unsatisfied. Space might well have been accorded matter that seems to need development. More ornament, too, might judiciously have been used in presenting a subject not engrossingly attractive in itself. To criticize Mr. Herford's style as bald would be more than unfair; but even in consideration of the fact that his work is scholastic rather than popular, his pages would readily bear not a little enlivening. For the rest, Mr. Herford's style is unassailable, except for certain purisms—*egoism* (p. v.), *develope* (p. 5), *Vergil* (p. 121)—and an occasional downright error—"a revolution which, *of all others*, bears the *deepest* stamp of English character" (p. xxiv.), 'the scathing and implacable laughter of Aristophanes and Lucian; which as little resembles the merriment of the carnival as [it resembles?] the seriousness of the pulpit,' [or as the seriousness of the pulpit resembles the merriment of the carnival?] (p. 25), 'a short history of this *in England somewhat neglected* branch of learning' (p. 74).

The reader can hardly fail to be interested in knowing that Mr. Herford is a nephew of the well-known and able pastor of the Arlington Street Unitarian church, Boston, the Rev. Brooke Herford, himself no less a scholar and a thinker than an experienced worker for God and man, no less a preacher of weighty truths than a shepherd of souls. Mr. Charles Herford at present holds the position of Examiner in connection with the Cambridge Local Examinations for Women.

Jno. G. R. McElroy.

Literary Notes.

When comes your book forth?
Upon the heels of my presentment, sir.
—*Timon of Athens, I, i, 26.*

LADY MARTIN'S excellent and suggestive volume of essays *On some of Shakespeare's Female Characters,* had become a book not easily obtained. Though printed so recently, an ordinary copy was quoted in a holiday catalogue at $22.50, and as these essays on Ophelia, Juliet, Portia, Desdemona, Imogen, Rosalind and Beatrice express the essence of the deep and delicate sympathy with her parts of one of the most finished of great Shakespearian actresses it is good news to know that they have been re-issued by Blackwood & Sons: (Royal 8 vo. portrait, cloth, 9*s.*) Scribner & Welford, New York, $3.60.

The Baconian theory has never been more unfortunate than in Mr. W. H. Churcher's advocacy of it in *The Mystery of Shakespeare Revealed* (pamph., 110 pp., J F. Eby & Co., Detroit, Mich.)

At the outset Mr. Churchers informs 'those who habitually neglect to look up citations that those employed will be truthful in letter and spirit' and to those who are more painstaking he declares he will 'be obliged if they examine all the testimony offered that they may "know whereof we affirm."' This, in the face of the fact that the most familiar quotations are cited with an inaccuracy that those who run must perceive, while those who look but a little more closely will find this incoherent argument made up of errors and curious misapprehensions, is so crazy a bit of impudence that without going further one must say that a book more ignorant and presumptious at once, it would be hard to find. Great stress is laid by its writer on the first folio,—but, like certain others with the same notion in their heads,—he bends the weight of his critical faculty not on its ideas but on its punctuation marks. In the wording of the preface to the authentic edition of

1623,' where the claim is made that the plays are published 'perfect of their limbs and absolute in their numbers as he conceived them,' Mr. Churcher pounces on the mark of abbreviation over the 'ē' as it is commonly reprinted, ('as he conceived thē,' it appears in the Folio itself) and exclaims:—

> Let the reader please note well that these two 'friends' profess to have collected and published these plays, as they came from Shakespeare's own hand, free from blot, etc., but in reality they do no such thing, but only as he conceived the ═ or minus,—he conceived nothing in connection with the works, and consequently, as they received nothing from him, they can and do, give you nothing!
>
> Here, then, we have one key to the Shakespeare mystery; and this ═ is the little joker that has puzzled the world from that day to this! . . . This, I take it settles the question of the Shakespearian authorship.

The assurance of this conclusion is made doubly sure by another jocular circumstance.

Mr. Churcher recalls

> the quotations from the play of Cæsar to be found in *Hamlet* where after the 'tenantless graves and sheeted dead,' (so he quotes it,) he [Bacon], gives us *thirteen dashes* all in a row simply to mark an omission in the quotation—this and nothing more—eh? . . . . Does any one suppose that the writer and publisher of this volume did not know the meaning and use of the *dash* but ignorantly used it in place of the asterisk to denote an omission in the quotation? . . . Why are these thirteen dashes equal to eleven and no more? Sponge up? Because arranged in this way, they become the little 'leven that 'levens the whole lump! But let the 'leven work—'I'll use no art.' 'Tis but a piece of his audacity in placing before your eyes the very stumbling block over which you tumbled in the preface! In all this he is but giving you the sweetest kind of taffy.

This is not worth comment. Point, accuracy, taste and style in these extracts may be taken as representative of the whole. But evidently their writer does not know that this part of Horatio's speech is not in the folio *Hamlet* at all. And when he talks about 'the foot-notes to Shakespeare's will' and another 'foot-note to this edition of 1623' it is obvious that this revealer of the mysteries of the first folio has not only never seen so much as a reprint of it, but does not know that he has not. In Harness's Shakespeare (edition 1830) there is a

note on the will, given in the appendix, in which the same error occurs in the date of Heminge's death which mislead Mr. Churcher into another of his astounding revelations; and this other foot-note he refers to is also in the Harness edition. But why should he suppose this unimportant edition to be the first folio, or what he has in mind when he says—'my readers who are so fortunate as to have a complete copy the illustrated edition of 1623 will please notice' etc., etc?—These be mysteries of which reveal more Churcher than Shakespeare.

Shakespeariana in Current Periodicals.—The opening article in the November number of *Book Lore* (*Shakespearian Crotchet Mongers*, pp. 153-160), discourses with little sympathy upon the general course of the Baconian theorist, and his 'annoying habit of expecting the civilized world not only to listen but refute' a theory whose 'burden of proof lies upon the assertor.' Announcing a rumor that 'a being of this class intends shortly to leave his native America with the object of explaining a theory that Lord Bacon was the actual author of *Romeo and Juliet*,' and recapitulating the well-known facts relating to the five quarto editions of this play and the scarcely less well-known assumption of the Baconians, the writer of this article professes to find upon study of the claims against Shakespeare's authorship that 'there is not one that is founded upon anything better than surmise or, at the best, circumstantial evidence:' the latter having value only if it is strong enough to throw some burden of proof on the other side. 'What little contemporary evidence of a primary nature exists,' this writer continues, 'is wholly against the theorist; and as to the loss of all traces of the great dramatist's papers it may well be that his widow and daughters, actuated by Puritanical emotions, destroyed them after his death.' The testimony of Meres, Jonson, Greene, Chettle and Manningham's Diary having been cited, the writer turns to notice a notion of Professor Mendenhall, of New York, that 'the proper method of analyzing authors is to count the number of words of different lengths employed by them and then to arrange these words into tables graphically represented, the result being a "characteristic curve."' Prof. Mendenhall, having tried this on Dickens and Thackeray, proposes to subject Shakespeare to the same process. Whatever may be the outcome of hidden meaning from

the application of this or other mysterious mechanical analyses of the Shakespearian text, the writer evidently is inclined to believe in the superior common-sense of Fielding's interpretation as implied in a passage from *The Journey from this World to the Next.* Fielding says he met Shakespeare strolling in the Elysian Fields and embraced the opportunity to question him about a line in *Othello,* when the Bard replied:

'"Faith, gentlemen, it is so long since I wrote the line I have forgot my meaning. This I know, could I have dreamt so much nonsense would have been talked and writ about it, I should have blotted it out of my works; for I am sure if any of these be my meaning it does me very little honour."'

The claim Sir William Davenant has upon the grateful remembrance of all who delight in the great literary heritage of the English race, the plays of William Shakespeare, is set forth by Mr. Appleton Morgan in an attractive article in the December number of *The Magazine of American History,* (*William Shakespeare's Literary Executor,* pp. 516-525). The eventful life of Shakespeare's godson, in turn the Duchess of Richmond's Page, Sir Fulke Greville's Protege, Ben Jonson's successor, the Court favorite, the Parliamentary exile and prisoner,—is briefly sketched, and the signal service, as author-manager, he rendered the English Stage and the English Drama in the one evil day when England knew not her Shakespeare is clearly shown. The compromises Davenant was compelled to make in order to induce the public of the days of Evelyn and Pepys to tolerate the first Shakespearian Revival are seen to have had their uses.

Taking practical advantage of the incessant change of scenery that Shakespeare himself provided for only by his magical scene-painting in words, this was the important means he used 'to keep the works of his master, Shakespeare, alive in the swim and to avoid financial martyrdom in the process.'

He retained the word-painting, and called in both 'Carpentry and French.' Up to his time a divided curtain, attached to rings running on a rod, was pulled apart when the show began. He substituted the drop-curtain we now possess, widened the stage from the cramped box strewn with rushes (or, on rare occasions, with tapestry carpets) to the broad proscenium

of the present style. He changed the hour of performance (always by day light in Shakespeare's time) to evening. It seems beyond dispute that about all we have of 'practicable scenery' and the contrivances which add so much to the modern stage, began abruptly with Davenant's determination to rescue the Shakespeare plays from limbo, and put them on a plane to at least compete with the prurient and palsied trash the appetite of his day preferred to them.

The claim is a bold one, but is fully warranted by the record, and is of note, since therefrom it appears that to the influence of William Shakespeare and his memory we owe not only all that is best in the text of the English drama, but what is best in the stage-setting as well.

This article is a short-hand report of Mr. Morgan's inaugural address as President of the N. Y. Shakespeare Society, and was ordered to be published by the Society, but being withdrawn by Mr. Morgan's request, found lodgment in Mrs. Lamb's excellent magazine.

The question 'who wrote Shikspur?' seems to be revolving itself, in recent newspaper articles, into the questions 'who are they who believe any one other than Shakespeare did?' Historical gossip about the apostles of anti-Shakespearian theories and summaries of its points for the general reader is the staple of their contents. One of the most valuable of these popular surveys, *A History of the Bacon Controversy,* is by Col. E. A. Calkins and appeared in the Chicago *Times* of Dec. 25th, '86 (2 columns) After giving short accounts of the different theories held and of the principal writers who have upheld them—Col. Hart, Delia Bacon, W. H. Smith, Judge Holmes, Appleton Morgan, Mrs. Pott and Ignatius Donnelly,—he remarks that 'it is a singular fact that all the eminent men who have adopted or defended the Baconian theory are lawyers; that a good lawyer instinctively loves a bad cause for the sake of making the best of it; and that

No professional critic—no student of literary style—none of the perspicatious and enlightened intellects that have made the language and inspira- of genius the subject of profound and analytical investigation, have accepted the Baconian theory, while many of this class of writers and thinkers consider it so absurd as not to call for consideration.

A writer in the Chicago *Times* under the title *The Mystery of Shakespeare,* (1 column, Jan. 22nd, '87) finds it a signal instance of the futility of the Bacon-Shakespeare Controversy, waged for about

thirty years, that, now, in the issue of the latest volume of the *Encyclopædia Britannica*, the last word on Shakespeare has been given in an exhaustive thirty-two page article, by Prof. Baynes of St. Andrews, without so much as passing reference to the anti-Shakespearian idea. At the same time, he continues, 'although Baconians must feel chagrined at their humiliating failure to secure even the recognition of a sneer from the highest of English authorities in the realm of biography and general knowledge,' they may see an 'effective vindication of their skepticism' in the fact that nowhere else is our 'profound ignorance of [Shakespeare's] personality and career so strikingly illustrated.' Yet he concludes neither our ignorance nor uncertainties

> prove that William Shakespeare didn't write the plays, much less that Francis Bacon or any other of the persons to whom they have been speculatively attributed did write them. . . . If what we do and what we not know about the individuality of Shakespeare appear alike inconsistent with the position he occupies as the master mind of English literature, the fact remains that there is none other who has shown the faintest shadow of a title to the crown he wears.

A curious reductio ad absurdum of the Baconian or of the Editorial theories—it hits amusingly both ways— entitled *Sharps and Flats*, ($\frac{1}{2}$ column) is printed in the Chicago *News* of Nov. 15th. Opening with an allusion to Socrates' exclamation to the handsome silent youth, 'Say something that I may see you,' the writer observes that the philosopher's way of seeing rather with the soul than by the eyes does not suit the scholars of this time, who are rather given to the exaltation of ocular evidence, and therefore should notice the significant likeness there is in the portraits of Shakespeare, Bacon, Jonson, Beaumont, Fletcher, and Peele. Newspaper cuts of these departed worthies, accompanying the article, show, quite as well as the customary newspaper cuts of modern political heroes, that the main differences between them all are matters of collar or beard or hair. The conclusion is manifest.

> The pictures teach us that once upon a time there was a humorous genius who figured under many names, who tossed off many plays, and who posed for many portraits. We do not know his name, but we know that he is variously called Shakespeare, Bacon, Jonson, Beaumont, Fletcher, Peele, and Greene.

Miscellany.

To knit again
This scattered corn into one mutual sheaf.
—*Titus Andronicus*, V, iii, 70.

A NEW PASSAGE OF PRAISE.—M. Jusserand has discovered an allusion to Shakespeare in the translation of Scarron's *Roman Comique* published in London 1676. The translator, who has adapted rather than translated Scarron, inserts the following passage: 'And above all the rest the poet, with a ring of admirers about him of the chiefest wits of the town, was tearing his throat with telling them that he had seen *Shakespeare, B. Johnson* (*sic*), *Fletcher, Corneille*, had drunk many a quart with *Saint Amant Davenant, Shirley and Beys;* and lost good friends by the death of *Rotrou, Denham*, and *Cowly* (*sic*).' As M. Jusserand remarks, this is remarkable at a time when Shakespeare's reputation was at a low ebb.—*The Athenæum.*

THE NAME SHAKESPEARE.—Mr. Lupton, the Vice-Master of St Paul's School, calls attention to a new view of the name 'Shakespeare': In 1487 it was thought so low, 'vile,' that an Oxford owner of it changed his name to 'Saunders,' as a more aristocratic appellative. On p. 242 of *Memorials of Merton College*, by the Hon. George C. Brodrick, Warden (Oxford, 1885), under the head of fellows admitted in 1487, we read:

> Hugh Saunders, alias Shakespere, S. T. P. According to the register, 'Shakispere,' with Ireland and Holt, were elected 'scholares' on April 8, 1486, though not admitted 'in communias' till July 23, 1487, or 'ad annum probationis' until August 1, 1487. The entry on July 23 contains the following passage: 'Hugo Sawndare, alias dictus Shakspere, sed mutatum est istud nomen ejus, quod vile reputatum est.'

It is added that he afterward became Principal of St. Alban Hall and Commissary of the University, and, being promoted by Bishop Fitz-

James, was a Prebendary of St. Paul's at the time of his death, in 1537. An inventory of plate, given by him to his college, describes it as given by 'Dr. Sawnders.'—*The Academy.*

MR. DONNELLY'S CIPHER.—Procure a fac-simile copy of the folio of 1623, turn to page 74 of the Histories—the beginning of the play of *2 Henry IV.*

Scene 1 begins on page 74, extends through page 75, and terminates on page 76. On first column, page 74, there are eleven words in brackets, counting the hyphenated word 'post-horse' as two words. On the same column there are twelve words in italics. If we multiply the last page of the scene (76) by 11 we have 836. If we multiply the second page (75) by 12 we have 900.

Let us try 836 first:

Commence at the top of the first column of page 74 and count forward, omitting to count the words in brackets and counting the hyphenated words as one word each, but counting every other word, and the 836 th is '*found*' which is the 304 th word on the first column of page 75. Now commence again at the top of the *next* page, 75 and count forward, *in the same way,* and the 836th word is '*out*' which is the 389th word on the second column of page 75. Here we have the compound word 'found-out.' This is remarkable, but might happen by chance. But let us take the next number, 900. Let us start again from the top of column 1, page 74, and count forward in the same way, *but this time counting the bracket words and the hyphenated words as double words,* and we will find that the 900th word is the same word 'found,' to wit: the 304th word on the first column of page 75.

If we start again from the top of the first column of the next page, 75, the 900th word, *counting the same way,* is the same word 'out,' the 389th word on the second column of page 75.

In other words, the number of bracket words and hyphenated words *is precisely the difference between 836 and 900.*

The following figures show this:

Words on first column, Page 74	284
Words on second column, Page 74	248
Words on first column, Page 75	304
	836

Bracket words, first column, Page 74	10	
Bracket words, second column, Page 74	22	
Bracket words first column, Page 75, prior to the 304th word	13	45
Hyphenated words, first column, Page 74	8	
Hyphenated words, second column, Page 74	2	
Hyphenated words, first column, Page 75, prior to the 304th word	9	19
(found)		900

Again:

Words on first column, Page 75		447
Words on second column, Page 75, prior to 389th word		389
		836
Bracket words, first column, Page 75	21	
Bracket words, second column, Page 75, prior to 389th word	30	51
Hyphenated words, first column, Page 75	9	
Hyphenated words, second column, Page 75, prior to 389th word	4	13
(out)		900

These countings demonstrate conclusively, in Mr. Donnelly's judgment (first) that this play contains a cipher. He adds: If a single hyphen had been dropped out the count would not have matched; if a single bracket word had been left out of the text, *or not bracketed*, it would not have matched. On the first column, page 74, the words 'smooth-comforts-false' united are found united in the way indicated, and counting as one word to make up the 836, or as three words to make up the 900. The words would never have been linked together in this way, Mr. Donnelly claims, but for the necessities of the cipher.

Again, near the top of the second column of page 75 is the following line, printed thus:

I cannot think [my Lord] your son is dead.

Why should 'my Lord,' asks Mr. Donnelly, be inclosed in brackets? And yet if it was not the count of both 836 and 900 would fail.

If there is a cipher thus cunningly adjusted to the pagination of a book printed seven years after Shakespeare's death it follows, he argues, that Shakespeare could not have written this text. He holds that the man who read that proof must have written the play, Shake-

speare could not have read the proof, for he was dead, and therefore Shakespeare did not write the play. This, Mr. Donnelly claims, decides the whole controversy. If Mr. Donnelly never published his book he claims to have demonstrated by this discovery alone that the plays contain a cipher and that Shakespeare was not the author of them. 'It may be asked,' he adds, 'what does this "found out" mean? It is part of two narratives—one in which 836 is the cipher number, and a totally distinct one in which 900 is the cipher number.' The reader can form some conception of the marvelous nature of the work when the same words 'found' and 'out' are thus made to do double duty in two different counts.—*Chicago Tribune.*

A Christian Shylock.—In Rome during the Pontificate of Sixtus V, (1585-90) says a writer in the *Jewish Record* of 1863, a wager like that of the *Merchant of Venice,* was actually made between a noble and a Jew, only, in this case, it was the Jew who was to forfeit the pound of flesh if he lost the wager. He lost; the noble demanded the forfeit; the Jew offered money instead in vain; the case was brought before the Pope, and Sixtus decided for the noble, with the provision that he should cut off exactly a pound of flesh, no more, nor less, on pain of being hanged. The noble declined to take this risk, and the Pope fined both parties in heavy sums for making such a wager.

Spenser's 'Merrie Bond.'—In an unpublished letter from Edmund Spenser, the poet to his friend Gabriel Harvery, of Walden, he signs himself thus: 'He that is faste bownde unto thee in more obligations than any merchant in Italy to any Jewe there.' This letter was a reply to one from Harvey, dated 1579, and enclosed a whimsical bond between the two friends in allusion to the bond of the Jew. In this same year was produced at the Bull Theatre a play callnd *The Jewe,* which was the original source of Shakespeare's play first published in 1600. Spencer and his friend evidently had lately together paid a visit to the *Bull,* had enjoyed the representation of the piece and it had made such an impression on their minds, that their correspondence of this time is full of allusions to it.